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AMERICAN ART NEWS.

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Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, 225 Fifth Avenue. Also at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

A GOOD IDEA.

Our readers will be interested in the letter from Mr. A. R. Kohlman on the subject of prevention of frauds in picture dealing—a subject that at present is of universal and unusual interest.

The suggestion of a registry office, the plan of which in detail Mr. Kohlman would seem to have well worked out in his mind, strikes us as an admirable one, and we can see no reason why it would not work well. Certainly a trial of the plan would not injure anyone, and we hope to see it put in execution in the near future.

ART SUITS POSTPONED.

Owing to the descent of the summer dullness upon the town and the adjournment of the courts, several art suits which were on the calendar for trial during the past month have gone over until the autumn. These included the suit against Mr. Francis Wilson by Mr. Collins, the art dealer, for defamation of character, the trial of Mr. Collins's case to have a body execution against him vacated, and the case of Mr. Wm. Clausen against Dr. Humphreys, of the Lotus Club, for breach of contract, in the latter's failure to accept and pay for a picture by Child Hassam, ordered by Dr. Humphreys, through Mr. Clausen. It is reported that this last suit led directly or indirectly to the warfare waged by Mr. Evans against Mr. Clausen, so that unusual interest is felt in it. Lastly the suit of Mr. Evans against Mr. Clausen, and which still remains a mystery, has also gone over until the autumn. We shall, therefore, have the pleasure (?) and excitement of legal wrangling over disputed personal and art matters to inaugurate the coming art season.

"ART NEWS" IN EUROPE.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the ART NEWS regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad, the complete file can also be found with our Business Agent, Mr. Felix Neuville, 12 Villa du Parc Montsouris, Paris, to whom our readers and friends may apply for any art information desired.

Following is a list of the places where the ART NEWS can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

BERLIN.	
American Woman's Club	49 Münchenerstrasse
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
W. E. Spiers	36 Maiden Lane, W. C.
Automobile Owner	67 Chancery Lane
W. M. Power	123 Victoria St., S. W.
Sunday Times	7 Essex St
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 rue Cambon
Morgan, Harjes & Co.	31 Boul. Haussmann
American Express Co.	11 rue Scribe
Grosjeu Minaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Capucines
Comptoir National d'Escompte	2 Place de l'Opera
American Art Association	Notre Dame des Champs
Munroe & Co.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Brentano's	Avenue de l'Opera

ORIENTAL ART DISPLAY ABANDONED.

The proposed display of Oriental art which was announced in our last issue and which was to have been held in the larger museums of the country has been abandoned. It is difficult to obtain precise information as to the cause of this abandonment, but it is to be presumed that it is due to the recent and continuing financial depression.

WORCESTER (MASS.)

The summer exhibition of pictures at the Worcester Art Museum, says Philip T. Hale, shows a very even average. Among the pictures which make a mark are Mr. Paxton's "Yellow Jacket," Decamp's "Girl with a Cello," and "Sally," and Howard Cushing's "fevrile," not to say "faveile," portraits which look extremely well.

Alden Weir has a head, one of the best of his recent work. Robert Henri a head of a boy which, I will confess, seemed to me singularly ill done. There is a triste affair by Horatio Walker—Ploughing, or something like that. Davies has one of his plastic poses. Mr. Funk exposes a great, big, juicy portrait—not very good, one would guess. If my eyes didn't deceive me there was a little landscape by George Fuller there—curious souvenir of 1875. Alexander has a "Butterfly," and Melchers a "Picnic in the Woods," which seemed to me one of his best things.

Art in Orange, N. J.

The Woman's Club of East Orange, N. J., recently held at its Club House an unusually interesting art exhibition arranged and hung by William J. Baer. The little display was composed of works loaned by local residents and eleven pictures from the gallery of Mr. Wm. T. Evans of Montclair, N. J., including examples of Metcalf, Twachtman, Reid, Blum, Sartain, Murphy, and Wyant and Martin.

METROPOLITAN MUSEUM.

Among the important accessions to the museum announced July 6 is a still life painting by William M. Chase, entitled "Fish," which depicts a shiny scaled denizen of the water on a salver and flanked with delicate vegetables. It is the first still life by this American artist, which the museum has acquired. The trustees also have bought through Mr. Roger E. Fry a so-called water color by Dante Gabriel Rossetti, entitled "Lady Lilith," which represents the legendary first wife of Adam. Two portraits of Augustus Saint Gaudens, one by Ellen Emmett and the other a replica of one which was burned, by Kenyon Cox; a "Study in Black and Green," by J. W. Alexander, and three pieces of lace, two capes of point de France of the late seventeenth century and a fragment of a Keticella needle point table cover, Spanish, seventeenth century, the gift of Mrs. Luckmeyer.

The placing on exhibition of the Gothic section, of the Hoentschel collection, furnishes the first opportunity America has had of viewing a representative collection of early French art. The course of development of sculpture is shown from the twelfth to the sixteenth century, the arrangement of the collection having been made as far as possible in a chronological order to assist the student. The larger pieces, of necessity, were grouped about the hall with less regard to the matter of date.

Mr. J. Pierpont Morgan bought the collection last year, presenting the Renaissance section to the museum and loaning the Gothic section. It is expected that the wing which will shelter both sections will be completed early in the coming year.

CORRESPONDENCE.

ARTISTS' PROTECTIVE SOCIETY.

Editor American Art News.

Dear Sir:—With reference to the numerous articles appearing in the daily papers caused by recent claims of fraudulent pictures having been sold by a well-known dealer to an equally well-known art lover and collector, it seems to me of decided interest to enter upon this subject with more than one object in view.

It is generally of great importance that such accusations as have been made of persons deliberately placing upon the market and offering for sale fraudulent paintings should be proven in order to punish the guilty as well as to satisfy, if not entirely to reimburse the one who claims to have been wronged, and whose love for art makes him consider himself the victim of a swindler.

A sensation has been caused in art circles, not only in New York, but wherever artists and collectors, or dealers, abide, and the outcome of so important a case is naturally awaited with a deal of curiosity.

That many fraudulent pictures as well as other supposed works of art have found a ready market for years among enthusiastic art patrons in America, is not a new discovery. Ignorance of the subject or art matters have, I believe, been the main cause of many bad transactions, and in most cases the victim has but himself to blame for not using the proper and legitimate ways to acquire a taste for art and to satisfy his frequently sudden desire to get possession of some rare work of art offered to him for sale. It seems extraordinary that any dealer of established reputation should resort to methods which would bring with its discovery absolute ruin of his business, and it is only the more natural that the question should arise, who, then, if not a reputable dealer, can be trusted, and to whom shall the art patron go to satisfy his taste and buy true and genuine works of art?

It is to answer this question that I suggest a remedy which is bound to protect the art patron or buyer as well as the artist or producer, and also the dealer whose business it is to find a market for the artists' production. Inasmuch as the laws in this country do not seem sufficiently defined or enforced to prevent the fakir from plying his trade, and a work of art, even though it may have been copyrighted, is frequently

copied and the spurious imitation thereof sold as an original, I would like to suggest a method or arrangement whereby absolute protection for everybody, artist, collector, and dealer alike shall be given.

New York, as the great center of art in America and the home of the majority of our best American artists, with the National Academy of Design and various other important societies, its many important exhibitions to which artists from all over the country as well as Europe contribute, should have a Bureau or office where every painting as soon as finished by an artist can be sent to in order to be registered. The registry office might be named "Artists' Protective Society."

Its object will be apparent to anyone, as it will afford protection to every living artist. Every work sent to the registry office shall be entered and receive a registry stamp on canvas as well as stretcher, or, in case of a water color, on the paper or cardboard. It should be numbered according to entry and full description of the subject or composition noted. In case of sale by artist the successive owner's name shall be recorded, so that in case of resale the intending purchaser may readily ascertain by inquiring at the registry office the complete record as well as the authorship of the work before him. It will be a comparatively simple, yet certain method of stopping the mischief of the fakir. As there are hundreds of artists who produce from one to ten or more pictures within the year, it would be equally simple, by charging an entrance fee, the same as in the copyright office at Washington, for each picture or entry, to maintain such an office and defray the expenses connected therewith.

For further protection and to establish more firmly the value of artists' works, it might be suggested that the price of each painting as placed by the artist shall be recorded and that only works of the value of, say, \$100 and above, shall be registered. I believe this would lessen the chances of mediocre or even bad art being sold to the innocent or uninformed at frequently unproportioned profits.

This method could be applied not only to American artists' productions but I am sure all honest dealers or picture houses would welcome the idea of protection for their importations from foreign countries whether the art works be modern or ancient.

As soon as the establishment and existence of this Registry Office were made known to the public in general, and the world of art in particular, there is no doubt of its becoming a great factor in the production and sale of pictures.

Nothing but benefit could be expected from it for good and true art. As a further suggestion it might be well to establish the office under some prominent auspices, as, for instance, the National Academy of Design, or some art society whose influence is recognized as being for the best.

Recognizing the standing of the AMERICAN ART NEWS as an educational factor, I submit these suggestions to you, and remain,
Yours very truly,
A. R. KOHLMAN.

New York, July 10, 1908.

OBITUARY.

Charles Payne Sears, the artist, died at Atlantic Highlands, N. J., June 24, after an illness of more than a year. Mr. Sears was born in New York in 1864, and began the study of art at the age of fourteen, the same year entering New York College. At sixteen his first picture was hung in the Academy, where for two years he was the youngest exhibitor. He came here in 1882 and established a studio in the "Old Homestead," where many noted artists and journalists have visited him.

Thomas Hill, landscape painter, died at Yosemite, Cal., July 2, at the age of seventy-nine years. In his life he received thirty-one medals for his work and was well known here and abroad.

Mr. Hill was born at Birmingham, England, and came to America when he was eleven years old, settling with his parents at Taunton, Mass. He studied at the Philadelphia Academy of Fine Arts and took first medal at the Maryland Institute at Baltimore in 1853. Going west in 1861, he painted portraits and did other figure work for six years, receiving first prize at the Art Union in San Francisco in 1865.